

The Arts in Adult Education

We have grouped together in this number of the bulletin a series of articles dealing with art education programmes for adult and youth groups. Although this topic has already been dealt with in various articles published in earlier issues of the bulletin, we feel that it would be both useful to our readers and in keeping with our present editorial policy to bring together in one issue a number of descriptions of the ways in which this work is approached in several countries.

Art education for adults is based on at least two fairly well-known sociological needs. In the first place, the introduction of industrial processes for the manufacture of the goods of everyday use sooner or later destroys the traditional crafts. In the second place, these industrial processes can have a dehumanizing effect on the worker in so far as he tends to be regarded as no more than a functional unit of the industrial machine. Artistic production, art appreciation and the imposition of design on manufactured goods, are among the ways in which man reasserts his humanity. The preservation of traditional crafts in production, display and use are ways in which he attempts to preserve links with the past and ensure a degree of continuity in social evolution. These reasons may explain, in part, why educational programmes for adults in the field of the arts are being developed more and more. There is, however, one further fundamental reason, which is simply the aesthetic pleasure to be obtained in creating something or in contemplating the creations of others. Art education for adults will thus, generally, take one of three forms. Programmes may be designed to keep alive the arts and crafts of a society in the process of change from cottage industries to large-scale industrialization, they may be designed to give adults an opportunity to create something beautiful themselves in music or the plastic arts, or they may be designed simply to awaken a greater appreciation of artistic productions, to create a wider informed public for the professional artist and to counteract the influence of the banal and debased art forms with which people are surrounded in their everyday life.

While modern technological society gives rise to many problems with regard to art production and art appreciation, it does, at the same time, make artistic productions much more readily accessible to the common man. The articles which follow show how the possibilities now open to the adult educator are being used in certain countries.

Community arts service in New Zealand

P. Martin Smith

The Community Arts Service (CAS) is an integral part of adult education work in New Zealand. In order to understand the way it operates we should therefore consider briefly the general organization and administration of adult education. A National Council of Adult Education was set up by the Adult Education Act of 1947. This council replaced a former council that had more restricted powers. The National Council consists of two members appointed by each of the four universities, the director of education (or his nominee), the director of broadcasting (or his nominee), the director of the National Library Service (or his nominee), a member elected by the Senate of the University of New Zealand, a representative of the Workers' Educational Association, a person to represent the Maori race and two co-opted members.

The functions of the National Council were laid down as being: '(a) To promote and foster adult education and the cultivation of the arts. (b) To make recommendations to the Minister as to the amount of the annual grant to be made to the National Council for adult education out of moneys appropriated by Parliament for that purpose, and to receive and administer and control the expenditure of all moneys granted to the Council as aforesaid.'

While the council is thus given full powers for the expenditure of its annual grant, it actually does little in the way of educational work itself but channels its financial resources to the universities which, advised by regional councils of adult education, employ staff and actively engage in fostering adult education and the cultivation of the arts. Thus there is a high degree of autonomy exercised in the four university districts with consequent variation in practices adopted. It is therefore difficult to speak of the CAS in New Zealand as a service that operates in the same way throughout the country, and what is said may require some allowance to be made for local variations. An example of how action at the National Council level may influence regional practice may be given. The CAS was well established in the two northern university districts but little was being done to extend it in the two southern districts. The National Council made special grants to these southern districts to develop CAS, providing they devoted some of their general grant to this purpose. Thus an activity started in one district has gradually extended over the whole country.

The genesis of CAS

With the advent of a Labour government in 1935, and the gradual passing of the economic depression that had hit New Zealand very badly, government funds were made available for adult education purposes to a degree never before experienced. This meant that it was possible to increase very considerably the small staff engaged in adult education in each of the four districts. Not only were more general tutors appointed but it also became possible to appoint specialist tutors in such subjects as music, drama, arts and crafts and home science subjects for country women.

Some of these tutors in music and drama soon felt that lecturing in musical appreciation and in drama was not enough. There were many people who wanted assistance in actual music-making and in performing drama. The times were such too that there was a re-awakening of a sense of community, and a realization of a cultural lack in the community. What more educationally worthwhile policy than to assist communities to improve their facilities for music-making, for performing drama? And instead of lecturing to them about their standards in music, in drama and in art, why not take to them examples by which they could measure their own standards?

Thus was conceived the idea of sending to the communities choirs, groups of musicians, plays, art exhibitions, all of a standard that would merit the label of 'educational'. But such undertakings would have been of very limited value if the communities were simply to become passive receivers of these harbingers of 'culture'. The community itself must be actively involved. The adult education funds available were too limited to carry out such enterprises unaided.

A way in which the community could be involved and expenses kept to a minimum would be for a local committee to take certain responsibilities for the local production. These could include billeting the visiting cast, providing a suitable hall, attending to local advertising, and in general accepting the responsibility for putting the show on.

In addition, if these local committees could give a guarantee of a certain return from a performance, it would enable Adult Education to calculate on some certain minimum return and thus enable it to know more definitely the financial commitments it was making. Any net returns over and above this guarantee could be shared between the local committee and Adult Education.

This was the arrangement made. A committee with something in hand from one performance could more safely risk a future undertaking, the public popularity of which might be in doubt. If a greater fund was accumulated than was required for immediate needs, there were many community purposes for which the money could be used.

In practice, funds have been raised for a number of purposes, such as a community piano, improved equipment for the local hall, etc.

Local committees have raised funds in a number of ways through local efforts and local appeals so that, in some cases, they have been able to carry on taking CAS activities even though, because of local circumstances—such as the inadequacy of the local hall—they cannot count on doing so at a profit.

Formation of local committees

Local committees have been formed in a variety of ways. In the earlier stages in particular, a good deal of time was devoted to ascertaining what cultural groups existed in a community. Leaders in these groups were given an explanation of the scheme and then a meeting was called at which the scheme was explained by a member of the Adult Education staff. An effort was made to have at these meetings a representative of the local government body, and every opportunity was taken to make local governing bodies feel that they had a responsibility to foster the cultural life of the community. There has been increased recognition of such obligations and in some cases the local governing body (borough council, county council) has actually undertaken to accept responsibility for the CAS activity, or has provided local facilities such as rent-free or rent-reduced halls, local transport, and the services of employees.

The meetings called in the way mentioned above have generally resulted in the formation of a local committee which has adopted either entirely or in a modified form, a simple form of constitution drawn up by the Adult Education Office.

In cases where there has been a lack of strong cultural organizations in a community, it has sometimes been possible to get a single strong body to undertake the work of the local committees. Sometimes this has been a drama club; sometimes it has been a music society. In other cases a committee has been formed through the efforts of a key person, for example, the local schoolteacher, who has gathered together a group of interested people prepared to accept the responsibility involved.

In some cases, where a local group of people have been found prepared to accept the responsibility of making the arrangements for a performance to take place but have felt reluctant to accept any financial responsibility in the form of a guarantee, Adult Education has waived the guarantee requirement and put the performance on.

In general it can be said there has been no set formula for the method of setting about establishing a local committee. The way the committee has been set up has been determined largely by the situation as it appeared to the local Adult Education tutor.

Responsibilities of local committees

Local committees have responsibilities for the successful presentation of the show that is being sent them. They are first informed by the regional council office that a play, a puppet show, a ballet or other offering will be available over a certain period of time. Information concerning the nature of the performance, the number of people involved, stage requirements and so on is given together with a statement of the guarantee that is required. The committee accepts or rejects the offer. If it accepts, it indicates suitable dates so that an itinerary can be drawn up.

In accepting, it agrees to take responsibility for arrangements for staging the show. These will include booking the hall, arranging local advertising and such matters. Generally the fixing of prices of admission

is left to the local committee although they are advised to fix these prices within a certain range. Local advertising is supplemented by advertising matter prepared at the adult education headquarters. This is in the form of posters, photographs and general information that can be used for articles in the local press.

The local committee is also responsible for billeting the visiting players. A supper is usually arranged at the end of the performance so that the visiting artists can meet local folk and discuss some of their cultural problems with them. Frequently these discussions can be of great practical help, for example, to a local play producer in the problems of production of local plays.

The relationship of these local committees to the regional councils of adult education varies from one region to another. In one region, a representative of the local CAS committees is elected to a seat on the regional council of adult education.

An annual conference of representatives of the CAS committees is held each year, and at this conference plans projected by the regional council through its director are discussed and an opportunity is given by means of remits and in other ways for the representatives to express their views on all matters relating to the running of CAS. At these conferences the regional council is represented and the chair is taken by the regional director of adult education.

Procedures employed in the system of local guarantees and in planning tours

In planning the work for the forthcoming year, a regional council decides on an approximate amount from the budget to be allowed for CAS purposes. Now that CAS has passed the pioneering stage, it is possible, within fairly wide margins, to plan the work a year ahead.

There are now in New Zealand four fairly well established groups whose services are available for travelling in the rural areas under CAS auspices. Three of these have been organized independently of Adult Education, and one—the CAS Theatre—has been organized by the Auckland Regional Council as the most satisfactory way of meeting the keen demand for drama.

The three groups organized outside Adult Education are the New Zealand Ballet Company, the New Zealand Opera Company and the New Zealand Puppet Theatre. The first two aim to give full-scale performances in the metropolitan centres but these seasons can maintain the companies for only a comparatively small part of the year. For another part of the year they are available to tour the rural areas and the smaller centres under CAS auspices. In the case of the ballet it is possible to give a presentation with a comparatively small cast of eight or nine, though for city performances this can be increased by a corps de ballet. In the case of the opera, there are, of course, some operas that have been composed for a small cast, but in general, full-scale performance requires a large caste, chorus and orchestra. It has been found possible, however, to present satisfactory performances with a skeleton caste—'The Marriage

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AT THE PIANO-ELIZABETH REED

COMMUNITY ARTS SERVICE TOUR
MAY 1947



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THE C.A.S. PLAY UNIT

IN THE

MOVING THREE-ACT PLAY

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BY JEAN JACQUES BERNARD

Produced by

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Friday 1st August
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2/6 plus tax

Artists' at the Faber-Pfaff

The Community Arts Service possesses its own theatre and ballet company.

of Figaro' and 'The Barber of Seville', for example, each with a cast of seven.

Steps are now being taken to make it possible for choral societies in a number of towns to supply the chorus for the operas. In many cases the offer has come from the local societies themselves. This arrangement provides a very fruitful method of involving the local community.

The Puppet Theatre presents no difficulties as it is a small company and easily transportable.

The CAS Theatre has been established by the Auckland Regional Council of Adult Education and aims to provide more or less full-time employment for a group of players. It aims at four productions a year. This means that a good deal of the time of the specialist drama tutor is taken up with producing plays. He has, however, some time left for lecturing on drama and for conducting schools in various parts of the university district on various aspects of the theatre.

In fixing the amount of the guarantee that is to be asked of local committees a number of factors are taken into account.

There is first of all the cost of the enterprise to Adult Education, and the determination by Adult Education of whether it will aim to recover the full cost, and if not, the maximum amount by which it can afford to subsidize the production. No overhead expenses, such as clerical expenses or the cost of the services of permanent staff are charged against the enterprise.

Consideration has to be given to the circumstances of the local committees in fixing the amount of the guarantee. Such factors as the size of the population, the size of the local hall, and the cost of the hall hire may be taken into account. Costs of hall hire may vary considerably. In a number of cases it is possible for CAS purposes to obtain the use of the hall of the local school either free or at nominal cost. In other cases, the only hall available may be one that is owned or leased by cinema interests who tend to exact a penal rate.

Local committees furnish adult education headquarters with details of the seating, hire-cost and general facilities of their halls. This is necessary also in determining such questions as whether a drama or a ballet performance requiring certain minimum facilities can be staged in a certain town.

When a figure for the guarantee has been fixed, it is submitted to the different committees who then determine whether they can take the show or not. It may well happen, of course, that it will pay Adult Education to accept a lesser guarantee in order to arrange a fuller and tidier itinerary.

When the stage has been reached where it is possible for the local committees to be offered a definite number of major productions each year, it becomes easier for everyone. The time is approaching when this will be possible and annual productions, for example, of two dramas, a ballet, an opera can be offered as major fixtures with a number of possible movable feasts in between such things as music, puppets, and art exhibitions.

If local committees know they will have four major productions a year plus other *ad hoc* shows, they can establish a form of membership based on a definite annual programme and can fix a membership fee in relation

to this programme. A local committee with a form of membership in operation finds itself in a more stable financial position. This is of benefit to itself and also to Adult Education.

Contractual arrangements with performers

It has been found unnecessary to draw up strictly legal agreements with performers. For the most part it has been possible to use people who enter into the spirit of CAS—a pioneering spirit of bringing to the rural areas activities of a nature they could not otherwise enjoy. For the most part the only formalities consist of an exchange of letters.

Mention has been made of the four more or less permanent groups that are utilized—the New Zealand Opera Company, the New Zealand Ballet Company, the New Zealand Puppet Theatre and the CAS Drama Unit.

Arrangements entered into with the first three are generally on the basis of a weekly sum with a maximum number of performances per week including matinées. The matinées are generally for schoolchildren and are arranged when the production is suitable for school audiences.

A recent development has been for the Opera Company and the Ballet Company, when they are doing a tour of the four regions, to cost the tour. This estimate includes costs of rehearsal period, properties, costumes, wages and probably costs of travelling between one region and another. (The regions themselves bear all the travelling costs within the region and, as stated above, the local committees billet the cast.) The total costs are then divided by the number of weeks in the whole tour so that the weekly cost basis is arrived at.

In the meantime, the four regional directors of adult education determine how much they can afford to pay per week. If, for example, the costs of the opera or ballet work out at say £200 per week and the regional directors feel they can afford to pay £170 per week, then the gap of £30 per week becomes the basis for a subsidy from the National Council of Adult Education.

The Drama Unit is on a different basis while it is touring the Auckland Region, as members of the cast are employed by the regional council of adult education and are paid at award rates. When, however, the unit tours another region, it is offered on a weekly basis in much the same way as the ballet and opera.

In addition to the more or less standard activities listed above, there are a number of others in a year's programme. A number of art exhibitions are taken on tour each year. These may be exhibitions from abroad, for example, exhibitions such as those supplied by Unesco—Persian Miniatures, Chinese and Japanese Prints, Modern Prints and Paintings Prior to 1860—or they may be collections of the work of local artists assembled for the purpose. They may be collections of historic interest gathered from institutions or special collections that can be shown to a wider audience than would see them in their institution. They may be collections of pottery, or of embroidery. A large number of activities are of an *ad hoc* nature. There may be a musical ensemble that has reached

Community Arts Service



An Exhibition of
**NEW ZEALAND
 PRINTS**

November 1947

Other activities of the CAS include the organization of art exhibitions and bringing opera groups to rural areas.



COMMUNITY ARTS SERVICE

Presents The

Cambridge Opera Group

IN THREE ONE-ACT OPERAS

THE TELEPHONE

Gian-Carlo Menotti

RIDERS TO THE SEA

Ralph Vaughan Williams

BASTIEN AND BASTIENNA

Wolfgang Amadeus Mozart

a high standard of performance and is available for some touring. Frequently artists brought to New Zealand by the Broadcasting Service have some spare time and are sympathetic to CAS ideals and willing to visit some of the country districts to give recitals. There has always been good co-operation between the Broadcasting Service and Adult Education.

The Federation of Chamber Music Societies brings a number of quartets of world standing to New Zealand to perform for its constituent members. Sometimes these people can spare a little time to give recitals in rural areas where there are no chamber music societies.

Staff employed for CAS

As the Community Arts Service is only one aspect of Adult Education activity, there is for the most part little separation of Community Arts Service staff from Adult Education staff. In two regions—Auckland and Wellington—where the amount of CAS work is considerable, there is one member of the staff who spends full time on the work.

In Auckland, a junior tutor has the responsibility for keeping in touch with the local committees, organizing the details of tours, and sometimes acting as driver for the travelling artists. In Wellington a senior tutor devotes his time to this activity and he also does some producing of plays and advisory work in drama.

CAS — an integral part of adult education

It has been pointed out above that CAS functions as an integral part of Adult Education. It is administered and financed as part of the normal Adult Education activities which, in New Zealand, cover a very wide field. All members of the staff may, from time to time, be involved or called upon to render service in the scheme. In each of the two regions of the North Island, however, there is a tutor whose services are primarily devoted to organizing CAS activities and keeping in touch with the local committees.

The resident country tutors also have contact with these committees, frequently attending their meetings and giving advice. The committees too give valuable assistance to the tutors as they frequently act as a means of stimulating interest in general adult education activities in the district. Indeed, in some cases, these committees have taken on the wider functions of a general adult education committee through which the tutor organizes much of the adult education work. There is a difference of opinion, however, among tutors as to whether this is a good development and some still prefer to have committees that are organized on a wider basis than that on which CAS committees are organized. There is no doubt, however, that some CAS committees are doing good work in the field of general adult education.

There are many other ways in which CAS and general adult education activities are linked. While in some cases the line of demarcation between

entertainment and education can be discerned, in others the two are interlocking. While one exhibition may be taken on tour purely as an art exhibition, in another the interest may be scientific or historical. Brief tours may be arranged of the work of students from a painting class or an embroidery class, or an exhibition may be made the occasion for a lecture on some aspect of art, and, of course, the lecture-recital has a distinct place. "

CAS activities are also interlocked with some of the work of the specialist tutors in music and drama. Reference has already been made to an attempt to train local choirs to provide a chorus for the opera touring. The part the music specialist tutor would play in such an arrangement can readily be appreciated.

Art education for adults in Sweden

Olof Norell

The background of voluntary art education

Foreign visitors to Sweden have sometimes been impressed by the widespread interest in art which one finds among the Swedish people. And, in fact, this interest is far more developed in Sweden than in many other countries. For one can say that it is rather unusual for people of all kinds of professional and economic backgrounds to possess works of art in their homes as is the case in Sweden. Visitors have also noticed that a great many people are members of art societies or study art in one form or another in their spare time.

If we try to explain this remarkably great interest in art some facts are especially worth mentioning. One is that voluntary adult education in this country is a long established institution. The oldest and biggest educational union, the Workers' Educational Association, was founded in 1912. Later on other educational unions were founded by groups representing other trades and other social interests. To give an idea of the extent of voluntary educational work it might be mentioned that in 1958 The Workers' Educational Association included 28,193 study circles with 274,059 participants. The subjects which the students chose to study were highly diversified and reflected the need of modern man for more and more knowledge and wider information. The voluntary education of adults extended thus practically over all fields of education and it is natural that the arts should have been included.

An important stimulus to voluntary adult education has been the foundation of a large number of people's organizations such as trade unions, co-operatives and temperance associations.

People's organizations in this country have been established on a very firm and comprehensive basis. Quite naturally the pioneers of these movements were zealous supporters of educational work. It is worth noticing how far-sighted these people were when they established the programmes of studies; indeed, right from the beginning they included subjects which were not merely of a practical character, but also of more general cultural importance. The pioneers of the popular movements dreamed of a cultural democracy where art in all its aspects should be open to most people.

It was a fortunate coincidence too that several of those who provided the national organizations with new ideas happened to be persons with an avowed interest in art. Among them might be mentioned the writer

Ellen Key and the artist Richard Bergh, director of the Swedish National Gallery. Many of the artists in Sweden between 1880 and 1890 were closely connected with the labour movement. Thanks to them the attention of the people's organizations was directed very early towards questions of aesthetic importance. These organizations were thus able to have not only a direct influence on voluntary art education but also an indirect one. Thanks to the widespread interest of the people in voluntary studies, which flourished under the influence of these idealistic organizations, institutions like museums, art galleries, national unions for art education, etc., were able to reach the public. Moreover, the people's organizations actively contributed to the forming of at least one of the art education societies, the National Society for the Promotion of Art, to which subject we shall revert later in this article.

Organization of art instruction

In the beginning, lectures were among the most important factors in general educational work. Lecture-societies were founded and lecturers travelled throughout the country. Later on when motion pictures, radio and television entered the field to win the interest of the public, lectures became less important. The new means of communication became a useful means of furthering art education for adults. Among other things the Swedish Broadcasting Corporation broadcast programmes in which reproductions of works of art, distributed in advance to the public, were studied and discussed. This does not mean that lectures have altogether fallen into disuse. A great many are still held. But whereas in the past they were often separate performances, nowadays they are connected with exhibits, courses and study circles.

The study circle is the most usual and the most important element in the organization of voluntary adult education. From the beginning the study circle was meant to function in the spirit of educational co-operation: a few people with common interests met to compare notes and, by mutual assistance, to further their own education. Thus the study circle should not be a school class of teacher and pupils but an association of equals in which each member should make his own contribution. Unfortunately it has not been possible to maintain these ideals. For obvious reasons the members cannot have a large experience of several subjects, and generally the circle-leader becomes to a certain extent like a teacher. Nevertheless, something of the original idea still remains. Attempts are still made to stimulate the members to take an active part and to contribute personal experiences and viewpoints. This is in the spirit of modern group education and at the same time a natural consequence of the considerable development of educational activities. In many subjects like art, there are simply not enough experts to provide each group with a leader. This is particularly the case in small villages and in the sparsely populated districts. Accordingly the members must co-operate to provide the circle with the knowledge desired.

We do not regard this as a disadvantage. Knowledge acquired as a result of one's own efforts is often more worth-while than that imparted

by others. The function of the study unions is primarily to supply the groups with ample pedagogic material and to give the leaders the best training possible.

The art study circles belong to two main groups, the theoretical ones and the practical ones. The 'theoretical' circles form the smaller, the 'practical' circles the larger group. In 1958 nearly 8,000 circles were busy studying art and handicrafts subjects. Since the number of participants in each group ranges from 10 to 15, nearly 100,000 persons must have been engaged in these activities.

The subjects studied by the 'theoretical' circles are mainly art history, colour, composition, etc. Colour slides and reproductions are used as teaching aids. As a rule the students follow study plans prepared at 'headquarters', including discussion and analysis. The studies are often supplemented by study trips.

The 'practical' circles are for painting and drawing and for handicrafts, ceramics, cloth-printing, batik, silversmithing, weaving, etc. Increased efforts have been made recently to supply these circles with appropriate teaching materials.

The 'circle methodology' has also been discussed at the headquarters of the study unions. In this respect a method inspired by the Bauhaus has come into practice. The ideas came partly from Germany. Considerable impetus was given by Professor Ernst Röttger from Kassel at a conference held near Stockholm in 1954. But the trend has also been stimulated by impulses from America.

However, we have not been able to use unchanged the Bauhaus methods for our special purposes. Since 1954 an experimental group has been working to develop the most suitable method for voluntary adult education.

At present an investigation is being made in order to work out standard study programmes, exercises and material for art circles engaged in practical activities. In this investigation consideration will undoubtedly be given to the new methods. In the standard study plans which are now being worked out we are trying to combine theory and practice. It is believed that the participants benefit more by their studies if during the course of their practical work they also acquire some knowledge of such things as colour and composition and of where and how the particular techniques have been used. When a certain technique is applied we think it is useful that the students should see how its development has been influenced by the presence of certain natural resources, a certain type of social structure or local and historical requirement. If the participants have this knowledge it is easier for them to understand the form and shape of the art products concerned and to realize the meaninglessness of simply copying a given style. The object of the work is not merely production but also the development of the aesthetic appreciation and the technical skill of the students.

The exercises are like the rules of a game, forcing the beginner to realize the limitations of expression that an experienced worker imposes upon himself. At the same time they direct the work towards the solution of some special problems of design and colour composition. It should perhaps be added that the rules are not such as to preclude ample opportunity for variation.

Theoretical lessons are inserted into the practical work. Colour and composition are studied. Slides or colour films with booklets form the basis of these lessons.

The study circles are financially dependent partly on subscriptions from the students and partly on State subsidies. The State contribution amounts to about \$1.40 per lesson and is limited to about \$56 a year for each circle. However, the subsidies must not cover more than 50 per cent of the real costs. They may be used for the purchase of study material, e.g. books, colour films and slides. Furthermore the fees of leaders and teachers may be paid out of this money. Opportunities are also given for each circle to obtain a contribution towards the organization of two lectures a season. These lectures are generally given by specialists.

Courses, which vary in length from a week-end to a fortnight, are arranged for the benefit of leaders and other people interested in art. They can be set up on a district or a national basis and, besides topical questions, deal with such problems as teaching methods, group psychology, materials and audio-visual aids of different kinds.

National organizations in the field of art education

The study unions do not specialize in art education—although artistic subjects do constitute a considerable proportion of the programme. On the other hand there are national organizations whose chief aim is the popularization of art. The oldest of these is the National Association for Art Education which was founded in 1930. It organizes travelling exhibitions which tour the country. Swedish as well as foreign art is included in these exhibitions which often have a pedagogical character. The exhibitions are set up and demonstrated by assistants who have already helped to assemble them. Here are some themes: scenes from the Bible; graphic artists in the U.S.A.; on spontaneity; three Austrians; Cubism; British sculpture; Japanese art; *Salon de mai*.

Exhibitions of the work of young Swedish artists have been sent to Germany, the U.S.A. and the Nordic countries.

To give an idea of the extent of this activity it might be mentioned that 22 different exhibitions were on tour in 1958. Altogether about 160,000 persons visited them. This number also includes schoolchildren. The organization has also an important counselling service to help the members buy good things and also to assist the communities in acquiring works of art for the decoration of assembly halls and so on. The National Association for Art Education has also assisted in the production of a few Swedish motion pictures on art and edited a number of foreign ones. The union has extensive archives of slides, dealing mainly with Swedish art. Activities are financed partly from the subscriptions of the members and partly from State subsidies. Among the members there are a large number of communities, industries, county councils, local museums and other institutions. In 1959 the State contribution was about \$39,200.

The National Society for the Promotion of Art was set up in 1947. Among the founders of the organization were the Trade Union Federation, the Co-operative Union, the Swedish Employers' Association, the Central

A travelling exhibition of colour reproductions of works of art organized by the Society for the Promotion of Art is being set up outside the City Hall in Stockholm. (Photo: Unesco.)



Organization of Office Workers, most of the big educational unions and some temperance organizations.

The aim of the Society for the Promotion of Art was the distribution of good works of art at reasonable prices. For this purpose the organization encouraged good artists in Sweden and in other Nordic countries to produce lithographs and other graphic works in colour. The colour reproductions of the Society for the Promotion of Art are sent out on exhibition tours or publicized in other ways. The exhibition tours are largely intended for the sparsely populated districts. Statistics show that about 60 per cent of the exhibitions have been set up in localities with less than 3,000 inhabitants. The exhibitions are generally accompanied by an assistant who presents the collection. Tours are usually arranged in co-operation with different study unions, mainly the Workers' Educational Association. This activity has expanded over the years. In 1958 the Society for the Promotion of Art arranged 208 exhibitions in different places in the country. During the same year 11,300 copies of colour reproductions were sold. A considerable number of paintings and sculptures have also been sold.

The Society for the Promotion of Art is composed partly of member associations (by 1958, 3,019 such associations had joined the Society) and partly of individual members (31,688 in 1958).

Individual members pay a contribution of \$1.10 per annum; the associations, \$2.20. This entitles them to a subscription to a magazine appearing six times a year, to a small booklet on art, and to certain reductions when they buy works of art. They also have a chance of winning works of art in special art lotteries, etc.

The Society for the Promotion of Art also carries out an extensive educational programme in collaboration with different study unions. A collection of about twenty thousand slides is at the disposal of circles and lecturers. Part of this material is specially prepared for the use of



A similar exhibition is presented in a little town in the north of Sweden. (Photo: Foto-Hernried.)

study circles. Slides relating to a certain subject are grouped and a commentary prepared to go with them. The slides needed for one session are put in a case and exercises for group work are included. The cases are then sent out 'relay-wise' from one group to another. During the study season about a hundred study circles are thus continually furnished with material. Other special programmes are prepared for meetings. They consist of mimeographed texts with slides, or filmstrips to be synchronized with a commentary recorded on tape. The Society for the Promotion of Art also arranges courses for varying periods. These are usually organized in co-operation with one or several study unions. The society's activities are financed partly from the product of sales, partly from the members' contributions and partly from State subsidies. The subsidies for 1958 were about \$22,400.

Besides the National Association for Art Education and the Society for the Promotion of Art, other institutions have promoted the diffusion of knowledge about art, mostly by distributing good graphic works at moderate prices.

Art associations

To complete the picture of the art education organizations, the art associations should be mentioned. These are often connected with existing local associations but there are also a large number of independent art associations. Persons interested in art often form such associations in cities and communities. They arrange exhibitions and lectures and buy works of art which are raffled among the members.

Museums

In this survey of art education in Sweden the museums have only been mentioned in passing. This does not mean that their contribution is insignificant, but simply that their activities are very much like those of

museums in other countries. Among more unusual initiatives may be mentioned the travelling exhibitions of the National Gallery. Such exhibitions already existed in the twenties.

It should of course be remembered that one kind of educational project cannot altogether be separated from another, and that museums by their permanent stock of works of art and by occasional exhibitions, by lectures and showings and the distribution of periodicals have stimulated the education of adults both directly and indirectly. There is often direct co-operation between museums and educational organizations. The museums have also become increasingly conscious of their educational task and great efforts are made to reach and interest the public. In the museums, the members of the study circles have been able to see good original art and learn a great deal from the skill displayed in the works exhibited.

Summing up one could say that the ground for the development of art education in Sweden has been prepared by the national movements and affiliated organizations whose object is the promotion of adult education. From these beginnings an extensive art education programme has been made to grow partly through impulses from individuals and study unions, partly through the influence of national art education organizations and other educational institutions.

The attitude of the authorities in this connexion has certainly been of great importance, the most influential factor being the financial aid granted by the State.

The result has been that a comparatively large number of persons know at least something about art in our country. A comparatively large number surround themselves with works of art and have developed a certain capacity for aesthetic appreciation.

What we all wish for is a continued expansion of the programme and the various activities and above all an ever-increasing development of the artistic feeling and skills of the adult students.

Pictorial art for adults in Germany

The following article is an extract from a working paper prepared by the late Professor E. Rhein for the Regional Seminar on Art Education for Adults held at Haltern-am-See, Federal Republic of Germany, in 1956.

In 1956, the German National Commission for Unesco distributed 50 questionnaires to outstanding and experienced personalities working in the field of art education for adults. In order to obtain as extensive a survey as possible, artists, art educators, museum directors, cultural officers, administrators, etc., were included among those consulted. The questionnaires—extremely detailed—were issued in order to obtain informative reports on the role and place of pictorial arts in this field.

In addition to the interesting statistical material thus obtained, the information received in the form of recommendations, suggestions and proposals was also of considerable value.

The following account is based on the results of the questionnaires and includes the personal comments of the author who worked in this particular domain for a number of years.

Art education is practised not only in primary, secondary and vocational schools and in institutions of higher education, but also in all associations and institutions which are concerned with adult education. Among these are university extension, museums, art societies and art clubs, religious organizations and trade union institutions. Particularly in the latter field, many study circles and activity groups have been formed. Mention should also be made of the various private organizations concerned with bringing about a wider understanding of modern art. Here, emphasis is laid on graphic arts, the popularization of which is encouraged amongst large sections of the community by such means as exhibitions, lectures, loans of art works to subscribing members, and annual gifts such as original lithographs, etchings, etc. Not all of these study circles and activity groups have their own premises: even the university extension organizations are usually obliged to rely on accommodation that is free during the week-ends (in schools, etc.). Many evening courses are also held in vocational schools and art academies. Despite the help received from all quarters, it would be a great advantage to these institutions to have premises of their own. The disturbing feeling of being 'only a guest' would then disappear and the group feeling would be greatly encouraged.

The number and frequency of activities and courses vary considerably.

In university extension, series of lectures on art are usually held once a week, on 10 evenings of a three months' term, although fortnightly courses are not unusual. In the latter case they are mostly one-hour or two-hour meetings. Evening courses in art academies are held for two or three hours a week during the semester. Courses organized in industries and in offices are either separate lectures or connected series and take place once a week or fortnightly, covering a period of four weeks, four months, or a whole year. The scope of the programmes depends on the available funds of the organizing institution. In the same way, the publication of bulletins, prospectuses of university extensions, circulars, posters, advertisements, etc., is a question of financial resources. The number of persons attending lectures may range from 30 to 300; members of study circles or activity groups may number from 4 to 50 or more. Almost all those questioned declared that a circle or group should have not less than 6 and no more than 20 members since it is practically impossible for the leader of the group to maintain personal contacts in larger groups.

Although experience in teaching children or students of art may be of great value to the instructor, something more is required of him when he enters the field of art education for adults. Here he has to do with mature persons, most of whom are engaged in non-artistic occupations. They come from widely diverse occupations and differ in attitudes and interests. They may be from 17 to 70 years old. Some of them have the idea of becoming part-time 'artists', and others only want to improve their technical abilities; most of them want to broaden and to deepen their understanding of art. They want an education through art more than an education in art. Many of them rightly look upon these adult courses as a hobby, as a counterbalance to an over-specialized occupational activity, or as a safeguard against the specialization of modern society.

The question whether study circles and activity groups should be divided according to religious or political allegiance was answered in the negative by all those to whom the questionnaire was sent. 'We do not want to know anything about denominations or political affiliations', writes the director of a museum. No typical example can be given of the sociological composition of a group, since it may comprise people of all classes and occupations. The school education background of the participants ranges from primary and vocational schooling to higher education. In industrial areas the participation of workers is larger, and in rural areas more farmers attend. Frequently, school boys and girls attend out-of-school art education courses, as in several regions of the country school curricula do not include more than one art lesson a week. Thus, adult art education forms a supplement to the restricted art education in secondary and vocational schools. Another reason for the participation of adolescents is the attractive creative atmosphere to be found in courses under the supervision of capable art teachers.

Almost all the persons consulted favoured mixed memberships of groups in order to achieve a maximum of liveliness and versatility. A representative of the Bavarian adult education movement writes: 'The homogeneous group covers a field more quickly, but the hetero-

geneous group is livelier and therefore I prefer it.' Since the starting points of the members of a heterogeneous group vary to some extent, extremely different points of view usually come to light. This can result in very fruitful tensions. It cannot be denied that the obvious disadvantage of a heterogeneous group is the disparity of intellectual levels. One cannot, however, regard this as of crucial significance. Although it is easier for the leader of a homogeneous circle to determine the intellectual qualifications of the students, only a few persons favoured this type of group. The homogeneous circle is preferred only in those cases where special knowledge is needed for certain special problems. Experience has shown, however, that 'educated people' sometimes do not join heterogeneous groups because they are afraid they will not be among people of their own educational level. Professor Otto Stelzer of the Staatliche Hochschule für Bildende Künste (State Academy of Fine Arts) in Hamburg writes in this connexion: 'Art is for everybody. The so-called "educated person" is seldom surpassed in interest and participation by the "less educated"; he then realizes what is of real importance for the understanding of art.' The risk that some people will talk over the heads of the others is one of the great hazards of a heterogeneous working group; over-specialization is that of the homogeneous circle. Responsive participants are of fundamental importance for both groups.

The concern of all the art educators questioned appeared to be, in the first place, directed towards the promotion of a general understanding of art, in particular of modern art. In this way a direct contact between the participants and contemporary art can be established. This holds true for the appreciation of art as well as for practical creative art activities. Many of the educators consulted stated that they especially wanted to clarify the relations between art and history. The purpose of such lectures on art is to show that art should be considered as an expression of its time.

Next in importance to art appreciation in the study of the history of art stands the experience gained by the participants during their creative activities. This fact is widely recognized. The director of a big glass factory, for example, organized art appreciation study circles in order to demonstrate that the individual's open-mindedness and serious concern for the subject form a sufficient basis for a direct understanding of contemporary art. For the same reason, lectures and guided tours are arranged by museums as a means of establishing a direct approach to the masterpieces of art. As always, there is also the problem of eliminating prejudice and false conceptions. Dr. Franz Roh, president of the Deutscher Kunstkritikerverband (German Association of Art Critics) and editor of the *Kunst* (Art) writes: 'More and more I am convinced that the Germans are perhaps educated theoretically, but not at all in the understanding of forms. For this reason, they fail to comprehend many things which can only be grasped by intuitive imagination, and many of the emotional values of art—especially of pictorial art—escape their notice.' The sculptor Gerhard Marcks once said, 'The Germans have become all ears; they have lost their eyes.' The various courses in art activities serve to counteract this danger of 'intellectualization'. Such practical courses (painting, drawing, rhythmic composition exercises,

modelling, crafts) are regarded by the experts as an excellent pedagogical means of developing a creative personality, and of counterbalancing a type of education of which the sole purpose is the accumulation of technical knowledge. Many authorities firmly believe that imagination and the pleasure of creating can be awakened, inhibitions eliminated, and the ability to see formal relations cultivated.

Analyses in the courses follow through the formal pattern of a master work in 'active contemplation of art' (Conrad Fiedler) and seek to discern its specifically aesthetic content. In the course of their exercises, the students are familiarized with technical means (materials, tools) and with the elements of pictorial art (point, line, plane, plasticity, colour, light and shade, composition, etc.). Added to this is the schooling of taste by means of courses in which an attempt is made to cultivate in the consumer the taste and judgement to appreciate good commodities (furniture, dishes, etc.) and a harmoniously conceived environment in daily life, as aspired to in good contemporary industrial design.

All those consulted were decidedly opposed to 'turning out artists' in their programmes and courses. Only in exceptional cases is a particularly talented person given a starting basis for professional studies. By far the greater number of students are amateurs. The real pedagogical aim is to make people susceptible to art as an essential part of their lives.

The question why the individual person is moved to participate in courses and working groups is not easily answered. Frequently the students want to make up for education and knowledge which unfavourable circumstances and other influences have prevented them from obtaining earlier. Most are actively concerned with contemporary problems and want to clarify their point of view. In the practical courses, the motive is frequently the unconscious desire to make use of creative powers for which no opportunities are provided in the student's daily occupation. Professional improvement is seldom desired and is limited to the craftsmen (goldsmiths, printers, stone-cutters, graphic artists, decorators, etc.), and for this reason such courses are offered mainly in arts and crafts schools and art academies. An art education adviser mentions the following motives for participation in activity groups: curiosity, desire for information and education, desire to have a hobby, desire to develop creative powers in a congenial circle, professional improvement, doubt, criticism, protest. The topics of lectures and working courses are generally decided by the instructors and group leaders, usually in co-operation with a curriculum committee (for instance in university extensions). Often the topics are discussed in the courses and the suggestions of the students taken into consideration. It is customary in university extension work for the advanced students to participate in the planning of the whole curriculum. Every intelligent art instructor at a public school, arts and crafts school or an art academy will occasionally ask the members of his advanced courses which formal problems, topics, or techniques should be worked on.

In the practical exercises most of the teachers begin with play exercises with technical and formal means, or with exercises in conscious abstract composition. Here it is a matter of dealing with the elements of pictorial form: point, line, plane, colour, light and shade, plasticity, dimen-

sion, etc. Elementary exercises are designed to stimulate creative activity. What is called the 'modern study of nature' should also be encouraged.

The French painter, Georges Braque, once remarked: 'It is not the aim that is interesting, but the means with which it can be reached'. Schiller intimated in his *Letters on the Education of Mankind* that the discovery of form is most likely to occur in the free play of sensual perception. Certainly the adult does not generally persevere in play, but he finds that it relaxes, stimulates, conveys knowledge and finally produces 'rules of play' which can lead to serious action—which, being purposeful, becomes work. Surprise, experienced at the right moment and under the right conditions, may be a fruitful source of inspiration.

Various methods can be used to produce the necessary initial relaxation. The best way is play with tools and materials, without any particular purpose or aim. The persons who replied to the questionnaires mentioned a wide variety of experiments. For example, Professor Röttger of the Staatliche Werkakademie (State Arts and Crafts Academy), Kassel, gets the members of advanced courses for teachers to do rhythmical exercises using such elements as planes, lines, etc., to produce compositions and patterns. From these play activities—with such material, for instance, as transparent paper, which is cut, folded, and put together in various ways—surprising forms emerge. Sometimes, woollen threads are woven into the arrangement with interesting effects.

Before undertaking metalwork, some educators encourage their students to experiment with their tools and the material: a sheet of metal is bored in various ways, different rows and arrangements of ornaments are tried, different incisions are made with plate shears, the reaction of the material is observed and then further developed. Punching, chiselling and methods used in forging must first be tried in practice since they cannot be worked out on the drawing board. In drawing and painting courses, pasted arrangements, collages and montages are attractive and relaxing beginning exercises which can produce convincing aesthetic results. The object is to cultivate the capacity for improvisation and intuitive understanding, and good taste for colour and form, as a preparation for conscious planning. In the graphic arts the attempt at play experimentation has proved significant. Occasionally, the persons consulted mentioned that they sought help from the other arts. One teacher, for example, reported that he lets his students interpret the rhythms of records by a play arrangement of lines. It must be understood, of course, that the music is used here only as a stimulating factor. Itten, in Switzerland, made his students relax by having them do gymnastics and deep breathing exercises before they began working.

Some of the exercises mentioned as play are already conscious abstract composition exercises. Frequently students feel the urge not just to leave everything to some delightful chance but to stride for genuine artistic expression in black-and-white and coloured designs. This can be done both in formal exercises and in analyses of paintings using the principle of 'active contemplation of art'. In the latter type of exercise the formal arrangement of a work is reproduced in simple outline. Abstract composition exercises are very much related to decorative art and abstract art, for, as Worringer says, 'The tendency towards abstraction appears in the

beginning of all artistic endeavour, and remains dominant in certain peoples of a high cultural level.' Formative exercises with 'non-objective' elements in black and white or in shades of grey, and later in coloured planes, have proved to be extremely valuable. A person who has had such training and has then gone on to the experience of playful random handling of tools and materials will have increased his sensibility not only to free and applied abstract art but also to the imagery of objective art, and will have developed new standards of judgement.

Even though most of those consulted rightly stress the value of working from the imagination, the voices of many students and instructors who consider studies from nature, done in a progressive way, to be indispensable, should not be ignored.

In the modern conception of the study of nature, the meaning of the word 'nature' has undergone both change and extension. Micro-photography, X-ray photography, sound charts, radiation charts, the visible representation of usually invisible processes and speeds, etc., all introduce new and thought-provoking elements in the field of what we are accustomed to call 'nature'. Many of the results of these new developments are widely discussed and described in the press and in films and are accepted without argument by the public. If this 'new nature' in 'objective representation' (photography and motion pictures) is accepted by the observer, he should be consistent enough to try to comprehend works of art which portray this 'new nature'. Nature is not only that which corresponds to what we normally see; it appears to be more important to create as nature creates than simply to copy nature. If 'nature' is understood in this sense, the old objects of study (head, figure, still life, landscape) can be reinstated with their old rights. All that is required is proper guidance, which calls attention to the essentials. Only a few of those consulted advocated portraying nature as realistically as possible (nude studies, portraits, etc.). Most want their students to use and develop their own imaginations, in which case a specific object only serves as a stimulus.

One educator stated that, 'On principle, I never suggest a topic or a working method in order not to influence the choice of the students. I let them find their own starting points and then I plan collective work by comparing the results.' This is a possible way of beginning, but it does run the risk of allowing the work to get out of control rather easily.

The following subjects are usually not suitable for adult education, and are not recommended:

1. Oil painting: which tends to produce dilettanti and would-be artists.
2. Linear perspective: which tends to mechanical rather than artistic perception.
3. Lithography: which is too difficult technically or which may allow of facile results. Moreover, as a graphic art with no specific laws of its own, it has too little formative power.
4. Nudes: which may also encourage dilettantism. Furthermore, it is impossible to achieve a satisfactory result in this difficult artistic problem in the short time that is available.

On the other hand, the following are especially recommended activities:

1. Rhythmic composition of various kinds.

2. Abstract composition, also composition with various materials.
3. Drawing or painting of picture analyses, in conjunction with active contemplation of the picture.
4. Modern 'nature' studies.
5. Tempera painting.
6. Graphic techniques and related techniques.
7. Elementary handicrafts, so long as the tasks set are limited. This activity stimulates the creative powers, and cultivates an intelligent, up-to-date sense of form.
8. Applied graphics, in modest tasks. Exercises in typography and layout.
9. Lettering and calligraphy.

In discussions on the theory of art and in art appreciation classes, according to replies to the questionnaires, a comparison of two objects of different styles is frequently a good starting point. General problems (colour and form, 'trash' and art, what is modern art, etc.) are also profitable subjects for discussion. Topics from the history of art, including questions of style (style of the period, personal style, national characteristics), are quite frequent.

Problems related to the history of art are often dealt with in conjunction with exhibitions, or in preparation for museum visits, since discussion is most fruitful when immediate reference can be made to the original work. Various approaches are chosen in such cases. Teachers have reported that such visits or excursions (and also visits to foreign countries) are thoroughly prepared beforehand by means of lectures (usually with projections of slides), by the study of relevant literary references and special commentaries. The participants are made familiar with the subject in general and special help is given to enable them to understand the particular artistic problems involved. They are then taken on guided tours through the exhibitions and questions are answered. Some experts, however, considered that the members of such a group should walk around unguided and that there should be no discussion, the only important thing being the direct personal contact between the work of art and the visitor. Evaluations of such visits and excursions take place only afterwards. The 'active contemplation' method has proved to be particularly fruitful on such occasions, and is frequently used in conjunction with practical composition exercises of the type described earlier. Analysis of a painting helps the observer to comprehend in a creative way the formal composition of a work of art; the experience thus gained is one which is quite different from that conveyed by verbal commentary or produced by mere contemplation.

The development of an intelligent attitude to the formal aspects of the everyday environment is given a place of particular importance in adult education. This includes a proper appreciation, on the part of producers as well as consumers, of such objects as furniture, dishes, clothes, applied graphic arts, etc. Various methods are used. In some large cities guided tours are conducted through exhibitions and industrial plants. During these tours discussions are held on the problems of modern living, and use is made of the positive and negative examples on hand. In some institutions there are constant exhibitions of outstanding pro-

ducts, loaned by the industry. There are also the exhibitions sponsored by the Rat für Formgebung (Council on Industrial Design). Exhibitions of model products of industry and handicrafts are organized by the Zentralstelle zur Förderung Deutscher Wertarbeit (Central Committee for the Promotion of German Quality Products) in co-operation with the Arbeitskreis für Industrielle Formgebung in Bundesverband der Deutschen Industrie (Working Group for Industrial Design in the Federal Association of German Industry).

Successful art education for adults does not depend on the adoption of one particular method or another—although some thought must of course be given to questions of procedure. The essential factor is the personality of the instructor or group leader. In practice, art education is generally considered to offer opportunities for stimulating discussion, art appreciation and an understanding of the history of art. The leader, whether he is an art historian, a practising artist or a professional art instructor, should make it his particular concern to arouse the intellectual curiosity and enthusiasm of the group members for the art of all periods. His knowledge of historical conditions will make it possible for him to explain the development of style and the relationship between different styles. While he should refrain from imposing subjective views and opinions, he should help his students to form opinions of their own—always, of course, impressing upon them the need for objective evaluation and for respect for such works as do not immediately appeal to their individual tastes and preferences.

The ideal art instructor is one who is both artist and instructor, combining excellence in his own art with the highest standards of responsibility and competence in his work as an educator. The artist may be egocentric (and this is often the source of his power and his individuality); the teacher of art must have the capacity to appreciate the outlook and mentality of his students and to help each one individually. The double vocation of artist and educator appears to be rare, but it would be of the greatest value to adult education if greater numbers of educators thus qualified could be enlisted for this work which is of far-reaching and lasting significance in modern society.

The place of the teaching of handicrafts in the adult education programme in Sriniketan, India

Santosh Kuman Bhanja Chaudhury

Introduction

Before giving any account of the adult education programme of Sriniketan, I feel that readers should first be made acquainted with what Sriniketan is.

Santiniketan and Sriniketan are two places where several institutions of an international university called Visva-Bharati, founded by Rabin-dranath Tagore, are located. He started a boys' school in 1901 at Santiniketan, and from this school the university gradually developed.

The institutions at Santiniketan form 'a Centre of Culture where research into and study of the religion, history, science and art of Hindu, Buddhist, Jain, Islamic, Sikh, Christian and other civilizations may be pursued along with the culture of the West, with that simplicity in externals which is necessary for the true spiritual realization, in amity, good fellowship and co-operation between the thinkers and scholars of both Eastern and Western countries, free from all antagonisms of race, nationality, creed or caste'.

Sriniketan

In 1922, Tagore founded the Institute of Rural Reconstruction (IRR) at Sriniketan. There was a great purpose behind this enterprise. It is in villages that 82 per cent of our population live. Tagore rightly said that the problems of India are essentially rural and social. He sought for a cure through rural reconstruction.

'The aim of Sriniketan', in the words of Tagore, 'is to bring back life in its completeness into the villages, making the rural folk self-reliant, self-respectful, acquainted with the cultural traditions of their own country and competent to make efficient use of modern resources for the improvement of their physical, intellectual and economic conditions'.

When the IRR started its work, its activities were confined to only three villages near Sriniketan. The task of the workers was not a light one. The land around Sriniketan is arid. This district has large tracts of eroded areas of only red laterite which supports neither man nor beast. The rainfall is low and the heat intense. Agriculture and animal husbandry were not easy. Craft work was at a low ebb; just a few semi-skilled artisans—weavers and carpenters—vainly trying to earn their livelihood by producing outmoded goods with the help of crude tools and tech-

niques, were available. Nor was the health and sanitation work smooth in this locality where the incidence of malaria was about 80 per cent. One need say little about the task of education in a country where 84 per cent of the population is illiterate.

As the workers gained more and more experience and as more and more resources were available to IRR, its area of operation gradually increased. In 1953, the area covered 85 villages extending over 150 square miles.

The major fields of work of the institute are agriculture, crafts, education, health and sanitation and general welfare. An integrated programme of rural development in all these fields was introduced in an 'intensive area'.

The steps that are followed before the implementation of programmes are: (a) discovering what the problems are; (b) carrying out research to work out solutions to these problems; (c) passing on the knowledge gained from such research to the villagers; and (d) helping them so that they will be able to solve their own problems. The process is an educational one. The knowledge imparted to the villagers and the experience they gain through participation in the programmes both contribute to this process. Knowledge is passed on by means of talks, discussions, exhibitions, cultural functions, folk music, audio-visual equipments, leaflets and pamphlets, circulating libraries, etc.

The school of handicrafts

It is in this setting that the school of handicrafts, called *Silpabhavana*, has been working. Three main phases may be distinguished in its history. The present writer has been serving in this school in various capacities since 1932.



Leatherwork class for village adults.
(Photo: Visva-Bharati, India.)

First Phase

In the villages there were many who were occupied only part-time in agriculture, and who badly needed some subsidiary occupation to supplement their meagre income. There were many more who were unemployed. It was found that hungry villagers could not take any real interest in rural development programmes as such. More immediate needs had to be satisfied first. It was considered that craft work would be a useful beginning.

Carpentry, weaving, basketry and lac toymaking were therefore introduced. With a staff of five teachers the school was started at Sriniketan. But there was no readiness on the part of the village adults to learn crafts. The offer of free board and lodging induced a few of them to come and join the school; but this method of bringing trainees to the school was too expensive, so the school had to go to the trainees. The teachers went to the villages to hold demonstration classes.

When the first batch of trainees went back to their villages after completing their training, and when they began to earn from their craft work, other adults from their localities felt persuaded to join the school.

So long as the output of finished products was small, we could easily sell them off. By 1934, however, we had quite a number of trainees and ex-trainees, both in the school and in the villages, producing plenty of goods, and we had to face the problem of marketing. An exhibition of our handicrafts was arranged at Calcutta. Most of the exhibits were sold and big orders for very many types of product were booked. Thereafter, we had to have our own shop at Calcutta. The demand for our work went on increasing. It was decided that that demand should be met to the fullest extent possible so as to benefit the maximum number of villagers. To implement this plan and to speed up production, a paid apprenticeship system was introduced.

Second Phase

In 1939, a small excess of income over expenditure was recorded. But then came the second world war, and in its wake, the great Bengal famine. We struggled hard to save the villagers associated with the school from acute shortage of food, clothing and many other vital necessities. To provide employment for more and more men and women, new crafts were added as our resources permitted. Production steadily increased.

As our profits increased from year to year, more and more stress was laid on increasing the wage-rates for craftsmen. Arrangements were made for the purchase of improved tools and equipment, the introduction of power-driven machines, research work and staff expansion. At the same time, we started general welfare work including free distribution of tools, free medical treatment, provision of cloth at cost price, provision of kerosene oil and rice (which were controlled goods during the war) at less than cost price, organization of literacy classes, etc.

The rate of payment for a given piece of work rose gradually, from Rs 0.46 in 1939 to Rs 4.75 in 1948—a more than tenfold increase in the

Weaving class for refugee women. (Photo: Visva-Bharati, India.)



course of ten years. The cost of living during the same period increased by 3.12 times. In 1945, the number of our craftsmen was 525, most of them working in their own workshops at home.

We had won over the villagers. They spontaneously participated in our total programme of adult education which was an important step towards the goal of rural reconstruction.

The Present Phase

In 1951, Visva-Bharati became one of the four central universities for the running of which the Union Government takes direct responsibility. This step was taken by the Government in appreciation of the great contribution the university had made to the work of nation building. From then on, the university had to assume the character of an all-India university, and consequently had to curtail those of its programmes that were of only local value.

Secondly, the National Extension Service block was started here in 1955 to take care of community development of 185 villages, most of which were under the aegis of IRR.

Thirdly, after India became independent, there was an increasing demand from all over the country for systematic training in handicrafts and cottage industries and due recognition was given to their economic and cultural value.

For all these reasons, it was found necessary to shift the emphasis more from production to training. The school which for so long had been a single unit was split up into two sections: the Cottage Industry Training Centre (CIT) and the Cottage Industry Extension Section.

The extension section provides employment for some of our ex-workers and ex-trainees, and organizes production on a limited scale. It also maintains two shops for the sale of finished goods.

At Sriniketan, the CIT offers 14 full-time professional courses for adults, and eight part-time non-professional courses for adults and children (pupils of two high schools of Visva-Bharati). The former courses are for those who want to earn their living as independent craftsmen, as craft teachers, or as workers, foremen, etc., in industries. The eight non-professional courses (seven for adults and one for children) are for students of those institutions of Visva-Bharati in which craft work is taught as a compulsory subject for its cultural value.

In addition, the CIT has three schools in villages for the training of adult village women, for whom five part-time semi-professional courses are offered, in weaving, soft toymaking, etc. About 75 per cent of these trainees are refugees from East Pakistan.

Our syllabuses indicate only the minimum that students must learn in theory and practice. They are also required, however, to participate in a number of activities that develop personality and sense of citizenship.

In the session 1958-59, the total number of students of the CIT was 659, 86 of whom were attending professional courses, 117 semi-professional courses, and 456 (60 adults and 396 children) non-professional courses.¹

Since 1951 when our school was reorganized, a total of 846 adult students have graduated. An account of them is given in the table below.

Present occupation	Ex-students	
	Professional courses	Semi-professional courses for women
Employed in service or earning independently	131	165
Under further training in other institutions	24	—
Producing things for their own homes	...	179
Women who have left villages (mostly after marriage)	15	117
Whereabouts not known	18	33
Not utilizing crafts gainfully	27	137 ²

Before 1951, about 90 per cent of our trainees were local, but this proportion has now dropped to about 15 per cent; of the students attending professional courses about 30 per cent are from other states. This indicates that the school has ceased to be merely of local utility, and that its benefits are being extended to people all over the country.

1. Craft work is compulsory, not only in the two high schools mentioned above, but also in the teacher training college, the Social Education Organizers Training Centre, and the Institute of Rural Higher Education. It may be noted in this connexion that in Visva-Bharati the students of all institutions, except the high schools, are adults.

2. Most of them continue with craft work purely as a recreation.

Results and achievements of the school

1. The school gave training in the use of better tools and techniques to about 250 semi-skilled artisans of the district. Various crafts were taught to about 400 unskilled people, to their economic advantage.
2. More than 500 refugees have been given training for rehabilitation.
3. Art leatherwork and batik, which have now developed into promising industries in India, were first introduced by this school. Training in these crafts has been given to more than 400 people from different states.
4. The school has greatly contributed to the improvement of the general standard of consumer taste in India.
5. As a result of experiment and research the school has discovered and introduced a number of new tools and techniques.
6. The school has rendered technical assistance and expert services to many private and public institutions.
7. Many of our graduates have been doing good work in various crafts in different states.
8. A new style in craft work has been created by the school. The designs used give a distinctive character to the goods produced.
9. The institution has evolved a formula whereby the vast resources of man-power lying idle in our villages can be utilized for the commercial production of artistic craft work, and these crafts effectively contribute to social education or rural reconstruction programmes.

Result of the integrated programme of rural reconstruction

Handicraft work is only one element of the integrated programme of Sriniketan. An idea of the total result of such a programme may be had from the following figures for two small villages taken together. These villages, Laldaha and Sarbanandapur, which can be taken as representative, cover a total area of 1,067 acres.

Year	Number of families	Population	Percentage of literacy	Number of persons with higher education
1938	60	194	28.5	0
1958	81	383	40.5	7

Year	Number of educational institutions	Number of co-op. societies and other institutions	Number of folk music clubs	Number of games clubs
1938	1	0	1	1
1958	7	12	4	2

Year	Number of malaria cases	Land under cultivation (acres)	Value of agricultural output (rupees)	Number of cattle	Income per capita (rupees)
1938	148	194	Rs 11,555	223	56
1958	0	321	Rs 93,450	292	300 (175 outside programme area)

Twenty years ago, because of malaria and other diseases, the health of the people was extremely poor. The result was economic impoverishment. The death of the earning members of families, as a result of epidemics, often rendered whole families destitute. There were small, isolated groups of castes, prejudice and ignorance prevailed, and the atmosphere was frequently one of inertia and despondency.

Within twenty years, there have been only 20 deaths and the general health is now good. The caste barrier has disappeared. Most of the people unite to work for the common cause. Their economic condition has much improved. They have become more active and responsive. They are democratic in attitude, and interested in national and world affairs. There is a new light of awareness in their lives. This light is education.

This education was not simply the result of instruction, nor was it guided by any fixed syllabus. It was gained by the people as they participated in the total programme, from their own experience in solving the problems of real life.

To what extent has the teaching of crafts contributed to this? The number of craftsmen in 1938 was 25, it is 59 now. Craft work has indeed helped to raise the economic standard, and although there is much that can yet be done in this respect, it can definitely be said that hunger, which was the cry of the day twenty years ago, is no longer a problem.

In 1953, the villagers started a central workshop with some financial assistance from our school. A good number of craftsmen—weavers, carpenters, blacksmiths, etc.—almost all of whom are ex-students of the school, are now working together there producing articles that are always in demand. Besides having the joy that is inherent in such work, the craftsmen are happy that they can earn their living easily and independently, and that they are serving some useful purpose in the community. They feel proud of their skill and knowledge. They have the assurance that they can stand up to competition. They have a sense of the dignity of their work—a sense which is sadly lacking in the country. In the words of Tagore, they are ‘self-reliant and self-respectful’. Without this workshop such an achievement would have been difficult, if not impossible.

The man who is responsible for most of the changes in this area is, again, one of our earliest students. His education in handicrafts at Sriniketan has undoubtedly developed his personality and helped him in his social work.

Craft work in adult education programmes in India

In countries where the percentage of literacy is high, adult education is considered as a form of further education, and the programme generally includes secondary, university level and vocational education and also cultural and recreational activities. In India, however, the vast majority of the population are illiterate, and 70 per cent dependent on agriculture. Our programme must, therefore, place the emphasis on literacy and training in agriculture, and on craft work which is subsidiary to agriculture.

Adult education in India has long been confined mainly to literacy. It was about 1944, at the time when the Central Advisory Board of Education's report, *Post-war Educational Development in India*, was published that Indian educationists began to appreciate the broader concept of adult education, and the magnitude of the task involved. Although it has been renamed social education, and although, since the Community Development Projects came into being in 1952, social education has been stated to have a programme for the improvement of the economic status of adults, one cannot deny that in actual practice, craft work, which is an indispensable means to that end, has been markedly absent.

It is because of the omission of vocational training in the syllabuses of most of the adult education centres in India that the attendance of students is poor and their participation in programmes insufficient. We have learned by experience that craft work is one of the most effective means of approaching adults.

The time has come for educationists and others responsible for adult or social education in India to review their programmes and put emphasis on practical vocational training, and, within that training, to give to the teaching of handicrafts the place that is due to it.

U.S. labour education uses the arts

Mark Starr

This article gives a general outline of cultural and recreational activities sponsored and encouraged by trade unions in the United States of America. Though examples are quoted from the work of a number of labour groups, more extensive reference is made to the International Ladies' Garment Workers' Union, of which the author is the educational director.

Trade union education in the United States has been and remains predominantly utilitarian. It aims to orient new members into their union rights and responsibilities and to develop trained officers, both for voluntary and paid positions. Thus it studies union contracts, methods of grievance settlement, the history of the union and its structure and functioning, and the economics of the particular industry in which the union operates. It also tries to develop the skills required for negotiating with employers. This is pragmatic preparation for union service. Such adult education has little use for the arts beyond the skills of communication.

The flexibility of class divisions and the mobility of workers in the United States are probably the basic reasons for the absence of such expressions of the class struggle in the world of art as may be observed in certain European labour movements. Except for some short-lived ventures on the part of radical groups in the 1930's, there has been no continued attempt to develop novels, plays, films, songs and similar cultural expressions based on any recognition of a distinct labour culture.

However, both in past years and at the present time, there are signs that the trade unions recognize and make use of the arts in their adult education activities. They sponsor musical presentations for the community and also encourage their own choral groups. For example, in an institute run by the Steel Workers Union in 1955 at the School for Workers (University of Wisconsin), there were daily workshops in photography, music and art appreciation and good reading. In most of the weekend and seven-day institutes run by the unions, there are labour songfests. The AFL-CIO Educational Department, the International Ladies' Garment Workers' Union, the United Automobile Workers (UAW), the Amalgamated Clothing Workers of America and some other unions have songbooks of their own. However, this labour singing is usually confined to the recreational hours of institutes and to sustaining

A part of one of the many International Ladies' Garment Workers' Union choruses. (Photo: ILGWU.)



morale on picket lines and in strike meeting. There are relatively few union choral groups.

More recently, important unions have become sponsors for art exhibits. For example, the UAW promoted the Steichen Photograph Exhibit, 'The Family of Man', which, in its portrayal of the universality of human experiences, has achieved international renown. There have been local instances of co-operation between the local library and the unions in exhibits of pictures and photographs.

Unions are now taking a more active part in promoting visits and tours with an educational content. Several unions have promoted trips to Europe and made contacts with unions in the countries visited. Tourism with a social purpose would certainly acquaint workers with the arts and cultures of various nations and reinforce the work of Unesco.

Another important development of cultural activity on the part of the unions is the organization of cultural and recreational programmes to help retired members fill their leisure time happily. These range all the way from card playing to movie visits and educational tours. The three UAW Retired Workers Centers in Detroit provide opportunities for handicrafts, dancing and choral groups.

Compared with what has been done in European countries, the utilization of the dramatic arts is relatively small. Role playing is used to brighten up study classes. Short skits, plays and combinations of dance, song and narration are used to recall some past or present stirring episode in union history. Only in rare cases has a union been successful in promoting a musical revue or play which attained professional stature and nation-wide acceptance.

The films which have been developed by the unions, in the main, deal with the history of specific unions. Seldom are they found in the public

cinema or on television. *With These Hands*, produced by the ILGWU in 1950, was an exception which attained general and international use. The most ambitious effort in films is the recent series *Americans at Work* which was produced by the AFL-CIO for television and which will be a valuable addition to the AFL-CIO Film Library.

The needle trades unions have the longest record of cultural and recreational activity. This may be due in part to the continuing influence of the European labour movement. The immigrant workers in the needle trades looked upon the union as the agency not only of economic betterment but of cultural satisfaction. There were attempts to promote choral and instrumental musical groups, a labour theatre, and trade union libraries.

When in the early 1930's the Workers' Education Programme was developed under the federally subsidized work-providing Works Progress Administration (WPA), it offered many cultural subjects. These included the production of plays, choral groups, folk dances, orchestras, film clubs, sport activities, etc. The great expansion of the unions at the beginning of the New Deal period provided both the opportunities and the incentive for making the unions attractive to the younger men and women newly recruited to the trade union ranks. Obviously the union could best impart its history and traditions by the utilization of cultural agencies and activities. Even in classes for the training of shop stewards, labour plays, novels and songs could be used effectively. Some attempts were made to deal with social problems in the theatre and a number of proletarian novels were published.

If the trade union movement is to emphasize the need for respecting the integrity of the individual workers, then obviously it must oppose the tremendous pressure for cultural and intellectual conformity which comes with the development of the mass media. On the other hand, it cannot ignore these media. Indeed, local radio and television stations are utilized on Labor Day and on other special occasions to present educational programmes with a specific trade union content and to recruit for union classes.

Paradoxically, the high standards and conditions enforced by the unions which organize the amusement and theatrical industries create a difficulty in the development of a labour theatre. The high cost of producing a play makes it difficult for labour to enter this field. Movies, radio, television, video tapes and phonograph records all depend upon mass consumption and make it difficult to develop live music in local groups.

Nevertheless, labour organizations have some successful ventures to their credit. The Steel Workers' Union has sponsored symphony concerts in some Pennsylvania communities. The American Federation of Musicians enforced a royalty on the sale of recordings in order to provide free concerts in parks, public places, hospitals, schools, etc., by which employment was provided for its unemployed members.

The cultural and recreational activity maintained by the Educational Department, International Ladies' Garment Workers' Union, reveals an extensive and highly varied programme. It includes educational membership meetings, anniversary celebrations, lectures, conventions,

dramatic performances, outings on land and water, clubrooms with libraries and parlour games, parties, picnics, movie shows, theatre parties, radio talks, songfests, spaghetti suppers, wiener roasts, fiestas, bowling, basketball and baseball contests between various workshops and between local unions, dances and similar activities which add to human fellowship and enrich life. After all, union members do not live by bread alone. They need roses too. With economic gains in wages and hours come greater opportunities for fun and new ideas, for more home and community activity.

The regular weekly classes with which these recreations are connected also help the workers to fill up their leisure with beneficial and pleasurable activity. To the old-timer in trade union organization, it would be ridiculous to talk about providing a class in charm, grooming and dancing, but younger members are anxious to know how to make the most of themselves and, when the ILGWU helps them in these matters, they will be more closely bound to the union than otherwise would be the case. Noticeably, in recent years the union has assisted its members to enjoy their leisure by the provision of art, sculpture and handicraft classes, and these have been run with good results in New York City, Kansas City, St. Louis, Fall River (Mass.) and other places. Many of the ILGWU locals encourage their members to read by providing libraries and by guiding and assisting them in the purchase of good literature.

The ILGWU won literally world-wide fame in the world of dramatics in the years 1937-41 by the still-remembered musical revue, 'Pins and Needles', which scored a record run on Broadway of 1,008 performances. Here garment workers in their leisure hours learned how to present a message of social significance with footlights rather than footnotes, with slapstick and satire which, for a while, turned them into professional actors. Unfortunately, wartime brought 'Pins and Needles' to a close. Although no attempts are now made to provide entertainment for the general public through union dramatics, such activity continues to be carried on in some metropolitan areas for recreation and amusement.

Such activities often involve the children of union members, in addition to their expected participation on festive occasions such as Christmas parties, etc. Another good utilization of leisure is the sight-seeing tours and the regular organized visits which are made to museums, exhibits and historic sights and institutions. Visits to the United Nations building are a unique use of leisure to secure a wider outlook. Often such tours are used for the purpose of improving inter-racial appreciation and understanding. Theatre parties are also regularly organized and the union endeavours to provoke a discussion of the play seen or the opera heard. There are classes in music appreciation and some choral groups. Wherever possible, the union participates in community efforts to present plays and concerts.

The conventions of the ILGWU are often the scenes of colourful pageantry and choral items as a demonstration of what the members in our locals have learned about acting and playing together in their leisure time.

In recent years, a greater utilization of movies has been made by the union. The movie showings are not confined to educational and docu-

mentary films but include entertainment. Moreover, the union has recorded its own development on film. At the fiftieth Jubilee Convention in May 1950, a new movie, *With These Hands*, summarizing the vivid struggle of the early years, had its premiere. The film was produced in French, German, Spanish and other language versions, and has been widely used in many countries.

The extent of the cultural and recreational work done by the ILGWU varies from year to year. Usually there are some forty groups in handicrafts and art, with 1,200 to 1,500 participants. Bowling, swimming and gym work is provided for by about fifteen groups with 1,500 to 1,600 participants. Some fifty groups in music, drama and dancing meet the needs of 1,600 to 2,000 members.

In New York City a precedent was created in beneficial co-operation with the public library and other unions in setting up the exhibit, 'When Work Is Done', at the Epiphany Public Library, New York City, 14-25 January, 1952. Outstanding artists visited the exhibit. Films were shown and the art, handicrafts and sculpture classes of the ILGWU displayed the best of their work and also conducted special sessions showing how the work was done. This was repeated at the Architectural League of New York, New York City, 23 April-5 May 1953. Eleven other unions co-operated. The general title, 'When Work Is Done', suggested that unions now assist their members to develop their artistic and creative talents in the leisure made possible by union solidarity.

An annual exhibit has been successfully maintained in New York City. In St. Louis and Kansas City, Mo., art and handicraft classes have also been continued for some fifteen years. In New York City there are well attended groups in music appreciation and dancing and there is a union studio for sculpture and one for handicrafts and painting. Here classes for beginners are run four nights a week and advanced students are given



A union family in the ceramics class of the ILGWU handicraft studio. (Photo: Harry Rubenstein.)

individual advice. Twelve of the local unions reported having choral groups in 1959. Thirty-six classes in the arts are run by local groups, in addition to the central work, in New York City.

In this mechanical age, characterized by mechanical and mass media of entertainment and recreation, some of the workers who run the machines discover the joys of personal creation in ILGWU art classes throughout the country. They abandon their television sets for sketch pads and look at the world around them with new eyes to see the form and colour in a city street, the light and shadow on the face of a fellow worker.

Sometimes unsuspected or long-forgotten talent emerges to bring the thrill of accomplishment to the worker-artists and pleasure to those who see their pictures. But the classes are not geared so much to the development of unusual talents as to fostering an interest in creating on the part of individual workers. No matter what the level of their artistic ability, they find in arts and crafts a release from the drive of the power machine, an opportunity for expression, a new dimension in living.

The motivation of including the arts in adult education run by trade unions is mixed. The loyalty of the young member is strengthened when he finds the union sensitive to needs of creative artistic expression hitherto denied. Increasing leisure won by union effort can be utilized for the enrichment of individual and community life. Retired members, now living longer, are rewarded and recognized by the opportunity given them of developing their artistic talents and skills. The public image of the union improves when it provides adult education in the arts in addition to practical training.

In addition to its therapeutic qualities, education in the arts contributes to making those healthy, happy human beings which constitute the real wealth of any community. Thus the arts are likely to have a greater role in adult education run by labour unions in the United States.

Notes and records

Unesco Seminar on Methods and Techniques of Adult Education in international organizations concerned with women's interests

At the Maria Grey Training College, Twickenham, United Kingdom this April, Unesco held a 12-day seminar for women's organizations and those concerned with women's interests, on the study of methods and techniques of adult education. Twentyone organizations with consultative arrangements with Unesco were invited to send three participants each, and 42 participants representing 21 countries attended the seminar.

The seminar was directed by Miss Elizabeth Monkhouse, Extra-Mural Lecturer at London University. She was assisted by three group leaders: Miss Marija Kos from Yugoslavia, Mrs. Solveig Gran-Andresen from Norway and Mrs. Constance Dyson of the United Kingdom.

The seminar was, in a sense, a new field of activity. It was the first time non-governmental organizations with consultative status had met together for study purposes. It was also the first time an all-women's seminar had been held by Unesco.

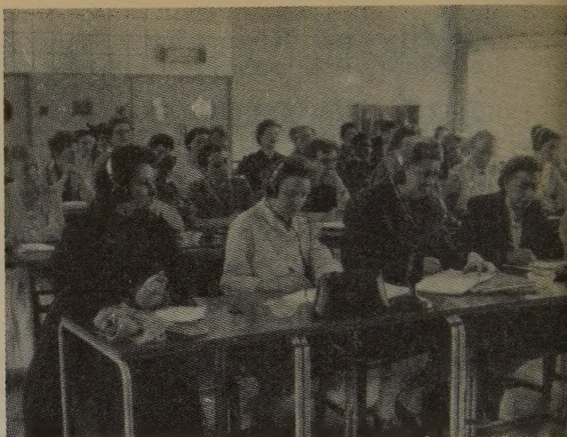
The declared purpose of the seminar was 'to enable participating organizations to draw upon one another's experience in the field of adult education, to pool their knowledge and to discuss appropriate methods and techniques'. Among the participants were headmistresses, teachers, lawyers, trade

unionists, journalists and university lecturers. They represented organizations that were concerned with women as economic, political, religious and social beings. Their common ground lay in their concern for promoting the interests of women, and in the immediate context, with the furtherance of women's education. There were differences not only in the organizations represented but in the conditions of work and facilities in the different areas from which they came. Despite all these differences there was a most remarkable unity of purpose among the participants, and a positive approach to the programme of study.

Throughout the seminar the pattern of work was plenary sessions followed by discussion periods in three parallel groups. The following subjects were discussed in relation to adult education: role of institutions, national and international; active methods, traditional methods; mass media (with special reference to the use of films, filmstrips, radio, television). Special demonstrations on how to give lectures and run discussion groups were features of the seminar.

In the final appraisal of the seminar, the participants agreed that it was a most useful experience to work together with other non-governmental organizations and that they had thus come to appreciate each others' work. It was felt too, that while official conferences on adult education had their place, there was much to be said for holding a seminar attended by people who were actually engaged in adult education work within their organizations either

A session of the Unesco seminar on adult education organized for international women's organizations. (Photo: Unesco.)



on a voluntary or a professional basis. The hope was expressed that the extent to which these organizations adapted the methods studied at the seminar would be reflected in the future development of their adult education work.

The Unesco Adult Education Consultative Committee met at Unesco House, Paris, under the chairmanship of Mr. Ch. Barbier, Director of the Union Suisse des Coopératives de Consommation, from 11 to 15 May 1959. The main item on the agenda was the planning of the programme for the World Conference on Adult Education which Unesco is to hold in Canada in the autumn of 1960.

'The Provision of Popular Reading Materials'

This book, No. XII in the series *Mono-graphs on Fundamental Education*, contains a number of studies—compiled and edited by Charles Granston Richards, director, East African Literature Bureau—which were presented at a regional meeting of experts on the production of reading material for new literates (Murree, Pakistan, in June 1956). It gives an account of what is being done in various parts of the world and in widely differing circumstances, to bridge

the gap between the literacy primer and the normal production of publishing houses.

As literacy workers well know, there is no 'standard' method of tackling the problem. The new literate is not a 'standard' type of person and the environments where the rate of illiteracy is high differ widely. One very distinct difference is the existence or lack of an extensive literature in the language in which literacy is achieved; another is the form under which publishing activities are carried on and the status and resources of the organizations active in this field. The purpose of this book is to describe the different methods adopted under varying circumstances to ensure that literature for new literates does become available. It also describes in some detail the ways in which problems of production and distribution are being solved.

The book begins with national case studies showing the problems and resources in India, Pakistan and Ceylon. The section is rounded off by a study of popular series publishing in the United Kingdom; this shows that in English literate countries there is a type of 'popular' audience whose needs have to be met by inexpensive booklets and that the experience of publishing houses in meeting these needs can offer useful lessons for the newer countries.

The second section is a detailed study of the organization and administration of a 'literature bureau', that form of central agency which has been found an essential adjunct of literacy campaigns and which undertakes all stages of work in book production from planning manuscripts to the distribution of the publications, as well as technical research. This chapter leads to the description of two well-known literature organizations at work: The Burma Translation Society, now popularly called Sarpay Beikman, and the Latin

American Fundamental Education Press. Technical problems concerning the content and presentation of texts for new literates and some recent research in this field are covered in a number of papers on such topics as the use of word counts, pre-testing and evaluation of materials, efficacy of illustrations, etc. The final section reproduces the report of the Murree meeting of experts. There is a bibliography and an index, and the book contains a number of illustrations and coloured plates.

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